



Current Exhibitions

Cover: Detail of Luc-Olivier Merson's engaging Notre-Dame de Paris, 1881, one of the works on view in French Master Drawings from the Collection of Muriel Butkin (pen and black ink, brush and gray wash, black and white gouache, and graphite on light brown wove paper, 326 x 217 mm)



Thirty-six Immortal Poets, attributed to Tatebayashi Kagei (active mid 18th century), from *Unfolding Beauty: Japanese Screens* from the Cleveland Museum of Art (two-fold screen: ink, color, and gold on paper, 170 x 182.8 cm, Mr. and Mrs. William H. Marlatt Fund 1960.183)

Unfolding Beauty: Japanese Screens from the Cleveland Museum of Art

North Exhibition Gallery, through September 16
A rare opportunity to see these spectacular objects.
Sponsored by NACCO Industries, Inc.
Additional support from the Toshiba International Foundation

Starlight: Photographs by David Stephenson

Gallery 105, through October 10
Elegant, elemental images of sidereal motion

French Master Drawings from the Collection of Muriel Butkin

South Exhibition Galleries, through October 28
Many unknown works by major masters gathered by a discerning collector

Inventive Impressions: 18th- and 19th-Century French Prints

South Exhibition Galleries, through October 28
Two centuries of technical advance sparked by artistic imagination

Cleveland Builds an Art Museum, 1884-1916

Lower Level/Education

Photos and drawings from the archives document the 1916 building's design and construction

From the Director

Dear Members,

The second rotation of *Unfolding Beauty: Japanese Screens from the Cleveland Museum of Art* is on view through September 16, with an additional display in gallery 121. We have published a gorgeous large-format catalogue, keeping with our ongoing priority to create scholarly publications on our collection. The opportunity to see all these works on view together is a rare one: don't miss it. Also on view this month is a select group of the French master drawings collected and generously given to the museum by Muriel Butkin. Admission is free to both shows.

Two September traditions are back, both the weekend of the 22nd. The Chalk Festival lends color to our pavements (in the north parking lot while renovations continue near the south steps), and the Fine Print Fair is presented again at the University Club ballroom. Observe the Chalk Festival for free or participate yourself for a modest fee. Basic admission to the Print Fair is \$7. Proceeds benefit the Department of Prints and Drawings.

The popular VIVA! series brings noted performers from around the globe to Gartner Auditorium, beginning this month with the Portuguese *fado* singer Dolce Pontes, Friday the 28th. The Gala Music Series of classical concerts features a tasty menu of performers in what the *Plain Dealer's* Donald Rosenberg called "the area's most impressive chamber music series." The first Gala concert is October 21 when the cutting-edge chamber ensemble *eighth blackbird* appears. That concert

happens also to be part of another major musical event, the 2001 AKI Festival of New Music, with 17 concerts of works by more than 50 living composers, all in one intense month of October. AKI is musical excitement at its best.

Don't miss a special free lecture pairing Peter B. Lewis and Frank Gehry here on Wednesday the 19th. Chairman of the Progressive Corporation, museum trustee, and major donor to Gehry's new Weatherhead School of Management building on the CWRU campus, Lewis has been a leading champion of contemporary art, and of architect Gehry. Don't miss what is sure to be a compelling discussion about the intersection of art and management. Tickets are free and they are required.

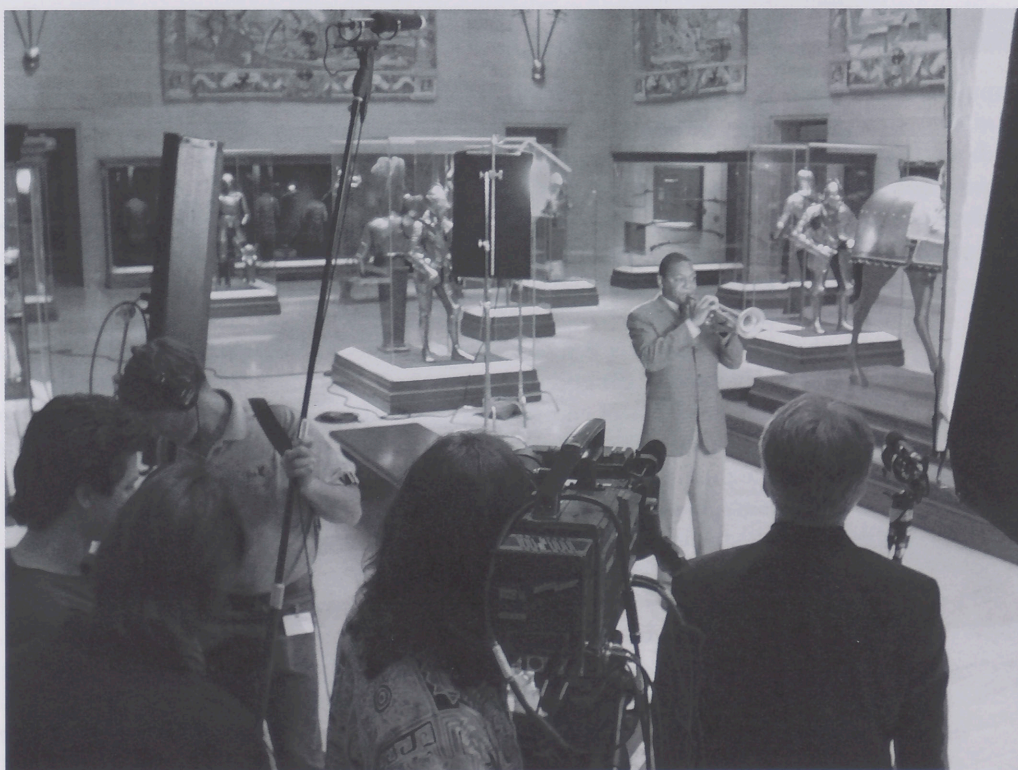
The museum will present a second free public forum on art museum architecture on October 13. The architect selected to design our expansion will consider his work, our project, and your questions. More details are coming soon.

Finally, I'm pleased to introduce three key people: Susan Stevens Jaros, our new Deputy Director for Development and External Affairs; Jeffrey Grove, Associate Curator of Contemporary Art; and Constantine Petridis as Assistant Curator of African Art (who arrives in January). Welcome!

Sincerely,

Katharine Lee Reid
Katharine Lee Reid, Director

Horn virtuoso, jazz icon, and now Cleveland Museum of Art spokesman Wynton Marsalis visited in June to tape material for an upcoming museum video (to be released in January). He found the reverberant Armor Court particularly well suited to a trumpet fanfare. The video continues the Convening the Community outreach initiative begun in 1995.





Heritage of the French Academy

EXHIBITION

**French Master
Drawings from the
Collection of Muriel
Butkin**

Through October 28



Luc-Olivier Merson's *Head of a Boy Singing (Study for "Music")*, c. 1898 (black, white, and red chalk with stumping, pricked for transfer, on light brown wove paper, 296 x 271 mm)

Muriel Butkin's name is familiar to the museum's regular visitors; along with her husband, Noah, she has donated many works that have strongly influenced the character of our collections. But while Noah Butkin was interested chiefly in French 19th-century painting, Muriel harbored a passion for French drawings of the 18th and 19th centuries. She has been collecting them for more than 25 years, and some of the highlights of her remarkable holdings are the focus of an exhibition and catalogue that present many of these unknown treasures to the public for the first time. What is extraordinary about the Butkin drawing collection is the sophisticated taste it reflects, a taste for artists and styles that few museums and collectors had the perspicacity to pursue 25 years ago, as she did. As a promised bequest to the museum, her collection will make Cleveland an important center for the study of French art between the Neoclassic and Impressionist movements.

Muriel Butkin's interest in drawings began with the 18th century. A striking red chalk drawing by Jean-Baptiste Greuze, which she purchased in 1976, is an example of his powerful style. The work belongs to the genre known as the "expressive head" (*tête d'expression*), which has a long tradition in French art. Greuze focused on the subtle facial expression of this young girl in a hooded cloak, capturing the moment just before her head will turn, as indicated by her shifting eyes. A sheet from earlier in the 18th century makes a wonderful complement to the Greuze drawing. The expressive head by Antoine Coypel shows how seriously French artists took the study of human facial expression. Its subtle tonalities rendered in three colors of chalk—red, black, and white—reveal Coypel as a master of the medium.

The 19th-century drawings in Mrs. Butkin's collection span an eclectic range of styles and movements, reflecting the complexity of a time when the French Academy helped foster an ex-

Paul (Hippolyte)
Delaroche's Jane Jarvis,
1830–31 (pastel, height-
ened with white gouache,
on cream wove paper [dis-
colored to light brown],
perimeter mounted to card-
board, 462 x 343 mm)



Antoine Coypel's Head of a
Young Man, probably
1715–17 (red, black, and
white chalk with stumping
on gray-brown laid paper,
laid down on beige laid
paper, 251 x 189 mm)



tremely high level of accomplishment in drawing. An outstanding example of the tight, linear style of drawing many artists favored is Paul Baudry's impressive figure study of Apollo, related to his painted mural decoration in the famed Paris Opera house. In contrast to Baudry's restraint is Paul Delaroche's exuberant color and handling of pastel in his portrait of Jane Jarvis, a work which was praised at the Salon exhibition of 1831, when the artist showed it alongside some of his greatest paintings. The Butkin exhibition finishes with a subtle work by Luc-Olivier Merson, whose drafts-

Jean-Baptiste Greuze's
Head of a Young Woman,
c. 1785 (red chalk on
cream laid paper, laid
down on cream laid paper,
framing lines in brown ink,
410 x 315 mm)



manship combines bravura technique with a strong observation of character, as seen in his *Head of a Boy Singing*. Evident throughout this showing is Muriel Butkin's keen eye and extraordinary connoisseurship. What is truly remarkable is that it represents just a small percentage of the more than 400 sheets that will become a lasting legacy to the Cleveland Museum of Art.

■ Carter E. Foster, Associate Curator of Drawings



Museum without Walls



The museum's Dale Hilton (left) and Debbie Apple-Presser teach an Egyptian lesson in "real time" over a videoconferencing system to students in Westerville, Ohio.

At 8:00 a.m. on a cold Cleveland morning, Bruce Christman faces the group of students attending his class, "Chemistry in Art." Christman, the museum's chief conservator, discusses the electromagnetic spectrum and how specific regions—x-ray, ultra-violet, and infrared—are useful in assessing works of art. He talks about his duties at the museum, introducing objects from the CMA collection that are undergoing conservation examinations and treatments related to the lesson topic, and fielding questions from students. A typical classroom scene, except that Christman is videoconferencing from the museum's Conservation Department while the students relax in their familiar classroom 130 miles away in Westerville, Ohio. Conservator and students are connected through videoconferencing equipment that enables CMA staff to teach pupils around the country in real time. All can see and hear one another via television monitors.

Meanwhile, Kelly Williams and Kate Hoffmeyer of the museum's Education Department are holding a studio art class for young patients at the Cleveland Clinic Children's Hospital. Today's lesson presents the concepts of scale and enlargement of an image through the use of a grid, with the painting *Paul III* by Chuck Close as the centerpiece example. The children gather in the

hospital's pediatric lounge to work on gridded portraits of their own. Hoffmeyer is there in person, while Williams teaches on camera from the museum's "Studio A."

It's all part of the museum's Distance Learning program, funded through a generous three-year grant from the Ohio SchoolNet Commission. Now two and a half years old, this exciting initiative each academic year reaches about 5,000 students throughout Ohio and in Michigan, New Jersey, New York, and Texas. Teachers from around the state work with Dale Hilton, content coordinator of distance learning, to codevelop lessons. The program offers an array of interdisciplinary topics, with several others in development or in the refinement stage, including "Chemistry in Art" and a new multipart high school series on American history.

On the same winter's day, two volunteer teachers are driving to Cleveland's John Hay High School to present an Art To Go lesson. In the car, the volunteers have an art-pass signed by the CMA Security Department, a stack of white cotton gloves, and two sleek aluminum suitcases carefully packed with original art objects from the museum's education collection. The lesson for today, "Let's Discover Egypt," includes fascinating stories and facts about the ancient Egyptian world—as well as the opportunity to examine closely a 4,000-year-old stone bowl, a faience *shawabty*, an alabaster Coptic jar lid, and a small clay oil lamp. Under supervision, students don gloves and handle these art objects during the lesson for a unique hands-on experience.

Successfully launched last fall with support from the Eaton Corporation, the Art To Go program features the education collection (formerly known as the "extensions" collection) of about 18,000 objects. This collection, specifically formed for educational use, was conceived at the inception of the Cleveland Museum of Art in 1915. It is a unique resource for the Education Department and the local community, one not found in other major U.S. art museums. Art To Go lessons feature di-

Objects on this page travel to schools with the Art To Go program. Top to bottom: a 20th-century Nigerian mask of painted wood (1969.517); a canopic jar lid with an image of Imsety, made of travertine marble and dating to the New Kingdom (1540–1069 BCE) (1932.191); and a faience amulet depicting the eye of Horus, from c. 900–300 BCE (1927.439)



verse topics—from Egyptian, Asian, and African art to the origin of the Latin alphabet. By May 2001, program participants numbered nearly 4,500 students within a 30-minute radius of the museum, with many of the lessons taught in the Cleveland Public Schools. Because Art To Go lessons serve as an introduction to the museum, schools are encouraged to plan reciprocal visits to the CMA galleries.

"Our goal is to put art at the center of all learning," says Claire Lee Rogers, coordinator of



school and family services. "Initiatives such as Distance Learning and Art To Go connect the museum's collection to proficiency outcomes and an interdisciplinary curriculum. These programs strengthen the outreach mission of the Education Department and the museum." A complete list of Distance Learning and Art To Go topics can be found at the CMA Web site, www.clevelandart.org.

■ Marjorie Williams, Director of Education and Public Programs





Sister Wendy's American Adventure

MEDIA



Modest in scale but bold in impact, this ancient Etruscan bronze cista handle impressed Sister Wendy: "For all its smallness, this image expresses to perfection the dignity of death" (early 4th century BC, Purchase from the J. H. Wade Fund 1945.13).

In recent years, one of the world's most energetic ambassadors for fine art has been Sister Wendy Beckett, the Oxford-educated Carmelite nun whose PBS specials and books about art have won over audiences and art professionals alike. Dressed in a black-and-white habit, small of stature, and with a soft and somewhat quirky voice, the bespectacled nun cheerfully disregards the mannerisms of a slick television commentator, communicating with direct and infectious enthusiasm. Her perceptions about art reflect a deeply humanist perspective: Who made these things, and for whom? How were they used? What do they mean to us today?

About four years ago, Sister Wendy began planning a foray into the United States, intrigued by the democratic tradition of museums in this

country. While most European museums are descended from royal treasure troves, American museums more typically were created "from the bottom up" as entities of civic inspiration. "If no country is richer in museums than the United States," she posits, "it is because no country is more aware of what they can mean."

The international reputation of the Cleveland Museum of Art drew her attention here from the beginning, and she came to our museum twice in 1998 while scouting candidates for her televised series on American museums. Ultimately, the list was reduced to a final six: the Los Angeles County Museum of Art; the Kimbell Art Museum in Fort Worth, Texas; the Art Institute of Chicago; the Museum of Fine Arts, Boston; the Metropolitan Museum of Art in New York; and the Cleveland Museum

Members Sneak Preview

Wednesday, September 12, 7:00, Gartner Auditorium. Come see the Cleveland episode of *Sister Wendy's* series a week before it airs to the general public. No tickets required.

of Art. A series of six one-hour programs was planned (produced by the BBC and WGBH Boston), as was a complementary book which was published last fall.

The intensive video production in Cleveland took place between September 13 and 29 of 1999, the mornings spent taping Sister Wendy in the galleries, the afternoons recording supplementary footage. The museum staff, recalls Communications and Marketing Assistant Julie Limpach, gamely supported the project: "Engineers turned off ventilation systems to reduce background noise in the Armor Court; painters touched-up scuffed walls; conservators and art handlers helped remove display cases from the Egyptian *Nome Gods* and the *Jonah Marbles*; curators supervised the unrolling of a Chinese scroll and turning of pages in the *Book of Hours of Isabella the Catholic*. I don't think anybody escaped." Indeed, Allan Palmer, director of the series, paid a high compliment when he said the seven-member crew felt more at home in Cleveland than at any other time during their U.S. trip.

The two earlier visits to Cleveland had yielded a list of objects numbering near 150. The process of whittling these down to the 23 that would eventually appear in the one-hour program was painful; still, an overabundance of masterworks is a tolerable problem for an art museum to have. In the end, the selections included stars of the collection as well as lesser-known pieces that caught Sister Wendy's fancy. "This is not one of the biggest museums, though it is certainly large," she comments in the *American Collections* book. "What strikes one most is not so much the size of the museum's holdings, but their quality. In gallery after gallery,

we come across unique treasures and exquisite art of the rarest kind—astonishing works such as the Guelph Treasure. I had no idea there was early Christian art as great as the *Jonah Marbles*. Poussin's *Holy Family on the Steps* is one of the greatest paintings in the United States, let alone in Cleveland."

She found one work, the 12th-century Northern Song dynasty handscroll *Streams and Mountains without End*, especially inspiring. "Whenever I visit museums, I find myself continually astonished, jolted suddenly to a deeper level of understanding, but nothing has been such a revelation to me as this Chinese scroll. Cleveland has taught me afresh that museums are about expanding one's horizons, continually learning new things. It is a place of sublime and never-ending satisfaction."

Sister Wendy's American Collections airs on WVIZ/PBS this month, with two programs showing each of three consecutive Wednesday evenings beginning the 5th at 8:00. The Cleveland episode is the final installment in the series, Wednesday, September 19, at 9:00; it will be repeated September 21 at 8:00, the 23rd at 4:00, and the 25th at 10 pm. A *Members Sneak Preview* of the Cleveland episode takes place a week earlier, September 12 at 7:00 in Gartner Auditorium. No tickets required.

In addition, Sister Wendy's comments have been added to the museum's Sight & Sound CD audio guide, available in the lobby for \$5, \$4 seniors and groups, \$3 for museum members.

■ Gregory M. Donley, Magazine Staff

In gallery 243, the WGBH production crew tapes Sister Wendy as she discusses Susan Rothenberg's *Vaulting* from 1986–87 (oil on canvas, Leonard C. Hanna Jr. Fund 1988.12).





FILM

Jeanne Moreau's Sultry Sixties

France's sexy, sultry, and elegant Jeanne Moreau (b. 1928) was one of the major international movie stars of the 1960s. She made cinema history in such films as *The Lovers*, *La Notte*, *Jules and Jim*, and *Diary of a Chambermaid*. This month we present four of her most fascinating (and sensuous) lesser-known films from this indelible decade. Each film \$6, CMA members \$4.

The Sailor from Gibraltar

Sunday, September 9, 1:30.
(Britain, 1967, b&w, 16mm, 89 min.) directed by Tony Richardson, with Ian Bannen, Vanessa Redgrave, and Orson Welles. A mysterious woman sails the seas searching for a dream lover she knew many years before. From a Marguerite Duras novel.

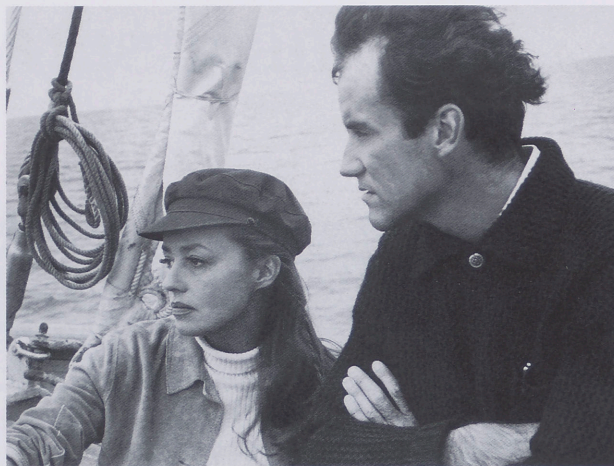
Mademoiselle

Sunday, September 16, 1:30.
(Britain/France, 1966, b&w, subtitles, 35mm, 103 min.) directed by

Tony Richardson, with Ettore Manni. Lust for an Italian worker drives a prim schoolteacher to extremes. Marguerite Duras adapts a story by Jean Genet. New print of the rare, original French version.

Eve

Wednesday, September 19, 7:00 and Friday the 21st at 7:00.
(France/Italy, 1962, b&w, 35mm, 115 min.) directed by Joseph Losey, with Stanley Baker and Virna Lisi. A call girl ensnares a working-class Welsh novelist in wintertime Venice in this brooding examination of *amour fou* from blacklisted American director Joseph Losey. This gorgeous new print of the film's longest extant version is in English with Swedish and Finnish subtitles! Music by Michel Legrand.



Viva Maria!

Sunday, September 30, 1:30.
(France/Italy, 1965, color, subtitles, 35mm, 119 min.) directed by Louis Malle, with Brigitte Bardot and George Hamilton. Two beautiful circus performers lead a revolution south of the border in this spirited comedy-western seen here in a stunning new scope print! Music by Georges Delerue.

Writing History with Lighting

"Like writing history with lightning" is how Woodrow Wilson famously described D.W. Griffith's *The Birth of a Nation*. Though scores of subsequent historical dramas have proved less electrifying than Griffith's 1915 epic, most are at least handsomely mounted and beautifully photographed—history writ with lighting. Four recent films from four different countries, all Cleveland premieres, continue the tradition. Each film \$6, CMA members \$4.

Pavilion of Women

Wednesday, September 5, 7:00 and Friday the 7th at 7:00.
(USA/China, 2001, color, 35mm, 119 min.) directed by Yim Ho, with Willem Dafoe and Luo Yan. This lavish Hollywood/Beijing co-production, based on a Pearl Buck

novel and set in 1938 China, tells of a middle-aged Chinese woman who abandons her oversexed husband for an American priest and missionary. Cleveland premiere.

Glamour

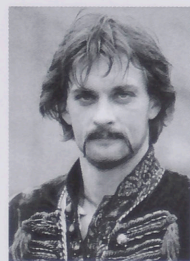
Wednesday, September 12, 7:00 and Friday the 14th at 7:00.
(Hungary, 2000, color, subtitles, 35mm, 115 min.) directed by Frigyes Godros, with Karoly Eperjes. Three generations of Hungarian Jews—and their Budapest furniture shop—endure the trials and tumult of the 20th century in this wide-ranging, *Sunshine*-like historical epic that was Hungary's official submission for this year's foreign-language film Oscar. Cleveland premiere.

With Fire and Sword

Sunday, September 23, 1:30.
(Poland, 1999, color, subtitles, 35mm, 180 min.) directed by Jerzy Hoffman, with Helena Kurcewiczowna, Zbigniew Zamachowski, and Daniel Olbrychski. Ukrainian Cossacks rebel against 17th-century Poles in this *Gone with the Wind*-style historical epic that was a huge hit in Poland. From Henryk Sienkiewicz's novel. Cleveland premiere.

The Other Conquest

Wednesday, September 26, 7:00 and Friday the 28th at 7:00.
(Mexico, 1998, color, subtitles, 35mm, 105 min.) directed by Salvador Carrasco, with Damian Delgado. In 1520 Mexico, a young Aztec prince clings to his life and beliefs in the face of cruel conquistadors and Catholic clerics. This inspiring historical drama advocates tolerance of different cultures and catechisms. Cleveland premiere.



Izabella Scorupco and Alexsander Domogarow dress up 17th-century-style in *With Fire and Sword*, Sunday the 23rd.



Chalk Festival

12th Annual Chalk Festival

Saturday and Sunday, September 22 and 23, 11:00–4:00.

Enjoy chalk artists and entertainment at no charge. *Concrete Compositions*: Featured artists use a poem as inspiration for street painting, a collaboration with the *Silver Apples of the Moon* art and poetry project sponsored by the Shaker Heights Public Library and the Cleveland Public Library. Flyers in the lobby.

Chalk Your Own Pictures

Large square and 24-color box of chalk, \$10 each; small square and 12-color box of chalk, \$5 each. Individuals, families, schools, and neighborhood groups are all invited to participate. Children under 15 must be accompanied by supervising adults. Groups are encouraged to preregister by calling 216-707-2483 by Wednesday, September 19. Non-paid advance registrations held until 1:00 Sunday.

Chalk Workshops

Preparatory workshops on chalk artistry and poetry. Plan to attend one session each week. \$15/individual, \$35/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Call 216-707-2483.

Week one: Sunday, September 9, 3:00–4:30 or Wednesday, September 12, 7:00–8:30. *Chalk Making* and *Silver Apples of the Moon*. Make chalk using an old world recipe with new world materials. Take inspiration from Shel Silverstein's *Where the Sidewalk Ends* or your favorite poem.

Week two: Sunday, September 16, 3:00–4:30 or Wednesday, September 19, 7:00–8:30. *Street Painting*. Plan your poetry-inspired composition using professional techniques for masking, stenciling, shading, and enlarging a picture.

Adult Studio Classes

Call 216-707-2655 to register after September 4. Limit 15 for all.

All-day Drawing Workshop

Saturday, September 15, 10:30–4:00. Sun-Hee Choi leads an intensive class for beginning to advanced students. \$40, CMA members \$20; fee includes materials.

Beginning Watercolor

Thursdays, September 13–November 15 (10 weeks), 9:30–12:00. Instructor, Jesse Rhinehart. \$135, CMA members \$100; fee includes paper and stretchers. Participants provide their own paint, palette, and brushes.

Drawing

Wednesdays, September 12–November 14 (10 weeks), 1:00–3:30. Instructor, Jesse Rhinehart. \$110, CMA members \$80; fee includes materials. Visit the collection; work from a live model and still lifes. Media include pencil, charcoal, conté, and ink.

Family Afternoon

Right: Philip Guston's *Sleeper I* from 1958 is on display in gallery 239 (oil on canvas, 1961.21).

If These Walls Could Talk: Storytelling in the Galleries

Sunday, September 16, 2:00–3:00. *Egyptian Mythology II*. Anita Peeples

Family Express

Sunday, September 16, 3:00–4:30. *I Love My Mummy*. Create a mummy sculpture to hide in a closet at home in this free, hands-on workshop for the entire family.

PERSONAL FAVORITE

"This painting doesn't get much attention, but I always liked it, and all of Philip Guston's work," says guard Dexter Davis. "It took me a while to get used to the abstraction, but after I began to understand Abstract Expressionism, his work really struck me." After an early career painting figurative representations, Guston joined his Abstract Expressionist peers in an exploration of nonrepresentational forms, then returned to figurative work late in his life. To Davis, an accomplished painter himself, *Sleeper I* exemplifies the emotional power of Guston's abstract work, even as it foreshadows the artist's departure from abstraction. "Particularly this painting seems to be a mystery—and I like that. I get emotional tension. There's a duality, something that's very quiet—but also anxiety. I know this painting was done around the end



of this period, when he was heading back toward more figurative work. With the dark lines and large forms, this shows signs of that shift. It's a very intense painting."

Guston suffers the same compromises as many artists in the museum's space-starved contemporary collection. "I think we have at least four Philip Guston paintings in the collection, and it's a shame that, at the moment, there aren't any more of them on view."





Performing Arts

The third annual VIVA! Festival of Performing Arts features some of the greatest superstars of World music and acclaimed dance ensembles. Subscribers save up to 44%.

Dulce Pontes

Friday, September 28, 7:30.

“One of Portugal’s biggest stars”

—*World Music, The Rough Guide*.

The reigning queen of Portuguese music, Dulce Pontes is a concert artist with unforgettable presence and in her vocal prime. Her music launches from the timelessly dignified despair of *fado* (the “passion songs” of Portugal) to attain gorgeous crescendos. Pontes has toured the world to critical and popular acclaim and has recorded with a wide range of musicians. Cleveland debut. \$27 and \$23, CMA members \$23 and \$20.

Other VIVA! concerts this season (all at 7:30, all priced \$27 and \$23, CMA members \$23 and \$20, except where noted) include **Cesaria Evora**, Saturday, November 3, “The Barefoot Diva of World Music” (\$35 and \$31, CMA members \$31 and \$28); **Baaba Maal: Music of Senegal**, Friday, January 18, “One of Africa’s greatest singers” —*New York Times*; **FRULA: Music and Dance of the Balkans**, Friday, February 1, authentic Balkan dances; **Kandia Kouyate: Songs of Mali**, Friday, February 15, one of the greatest female singers of West Africa; **Paco Peña Flamenco Dance Company**, Friday, February 22, virtuoso guitar music and brilliant dancing (\$35 and \$31, CMA members \$31 and \$28); **The Nrityagram Dance Ensemble of India**, Friday, March 8, a ten-member ensemble of dancers and musicians; **Emil Zrihan: Jewish Music of Morocco**, Sunday, April 21, one of the finest countertenors in the world; and **Marcel Khalife and Ensemble: The Music of Lebanon**, Friday, April 19, haunting vocals and mesmerizing instrumentals (*concert just added; series subscribers save 10%–25% off the single ticket price*).

Subscription rates: Eight-concert series are \$151 or \$140, CMA members \$130 or \$120. Half-series subscriptions are also available.

Single Tickets for Members

Single tickets sold to CMA members August 27, to the general public September 7. Visit clevelandart.org or call 216-421-7350.

Meredith Monk,
voice and more,
Friday, October 5



AKI NEW MUSIC FESTIVAL

The AKI New Music Festival returns in October with 17 concerts featuring works by more than 50 living composers, performed by internationally acclaimed artists. Concerts are free and at the museum except where noted. For detailed listings, visit clevelandart.org or check next month’s Magazine.

Featured artists and dates

Meredith Monk, Friday, October 5, 7:30 (tickets required); Emily Manzo, prepared piano, Saturday, October 6, 2:30; Jeffrey Krieger, electric cello, Sunday, October 7, 1:30; The Cleveland Chamber Symphony, Andrew Rindfleisch and Karel Husa, conductors, Wednesday, October 10, 7:30; The Mostly Modern Chamber Music Society, Thursday, October 11, 7:00, at the Cleveland Center for Contemporary Art; Maya Beiser, cello, and Steven Schick, percussion, Friday, October 12, 7:30; The Today Band, Saturday, October 13, 8:00, at SPACES; The Verdehr Trio, Sunday, October 14, 2:30; The Oberlin Contemporary Music Ensemble, Wednesday, October 17, 7:30; The Deep Listening Band with members of the St. Paul’s choir and children’s choir, Friday, October 19, 7:30, St. Paul’s Church, Cleveland Heights; James Lent, piano, Saturday, October 20, 2:30; Yale Percussion Group, Robert Van Sice, director, Sunday, October 21, 2:30; eighth blackbird, Wednesday, October 24, 7:30 (part of the Gala Music Series; tickets required); Anthony de Mare, performance artist/pianist, Friday, October 26, 7:30 (tickets required); The Cavani String Quartet, Saturday, October 27, 8:00, at the Cleveland Institute of Music; Gary Verkade, organ, Sunday, October 28, 2:30; New Music Associates, Monday, October 29, 8:00, at Cleveland State University.



Dulce Pontes,
Friday the 28th

Musart Matinée Series

Daniel Shapiro, piano

Friday, September 14, 7:30.

Beethoven piano sonatas discussed and played by the Cleveland Institute of Music professor. Recital hall.

Gallery Recital

Karel Paukert, clavichord and harpsichord

Sunday, September 23, 2:30.

Experience one of the most intimate keyboard instruments ever made when Karel Paukert plays the clavichord amidst master paintings by Gerard David, Juan de Flanders, and others in the serene acoustic of gallery 215 (limited seating). Then move into the resonate interior garden court for harpsichord music. Works by Böhm, J. S. Bach, C. P. E. Bach, and Balbastre.



LECTURES, GALLERY TALKS, ETC.

Communication Celebration

A Day of Family Fun and Education

Sunday, September 23, 1:00–4:00.

Communication Celebration is the first citywide event of this kind in the country for individuals who are hearing impaired. The museum offers a day of art and performance, including two free interpreted gallery tours titled **Discover a Great World of Art** at 1:00 and 3:00.

Communication Celebration participants are also invited to take part in or observe the museum's colorful annual Chalk Festival, taking place this weekend (see separate listing). No registration required. American Sign Language interpreters will be on hand. Communication Celebration is sponsored by Society for the Deaf. Promotional support is courtesy of WKYC TV 3, *The Plain Dealer*, *Free Times*, WCPN 90.3 FM, WNCX 98.5 FM, and *Northern Ohio Live*.

Guest Lectures

The Parthenon Frieze:

The Virtual Reality Movie

Wednesday, September 5, 7:30.

Jenifer Neils, CWRU. Sponsored by AIA.

Introduction to Print Collecting

Wednesday, September 12, 7:00.

Jane Glaubinger, Curator of Prints

Redrafting the 19th Century:

The Butkin Collection in Context

Sunday, September 16, 2:00.

Gabriel Weisberg, University of Minnesota

Art and Management:

What Can We Learn from Each Other?

Wednesday, September 19, 6:30.

Peter B. Lewis, chairman, Progressive Corporation and Frank O. Gehry, architect. The Weatherhead School of Management, CWRU, and the museum present a series of dialogues between architects and chief executives about creative management and innovation in design. Future lecturers: Thomas W. Morris and David Schwarz discuss Severance Hall on January 9; Cesar Pelli and Glen Hiner discuss Toledo's Owens Corning Corporate Headquarters on April 3. Free. Tickets required.

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A Conversation with Trisha Brown

Thursday, September 20, 7:00.

The dancer/choreographer talks about her work in a collaboration with DanceCleveland, sponsored by the Baker Nord Center for the Humanities, CWRU.

The Impact of Modern Paints

Friday, September 21, 6:30.

Thomas Lerner, paintings conservator and paintings scientist, Tate Gallery, London

Beyond Imagining:

The Art of Sol LeWitt

Sunday, September 23, 3:00.

Nicholas Baume, Wadsworth Atheneum Museum of Art

Gallery Talks

1:30 daily and 6:00 Friday evenings. The 1:30 talk on the first Sunday of each month is sign-language interpreted. Talks with special themes are noted here; others are general highlights tours.

Let's Eat

Sunday, September 2, 1:30. Kelly Williams

Unfolding Beauty: Japanese Screens from the CMA

Wednesday, September 5, 1:30 and Friday the 7th at 6:00. Jean Graves

French Master Drawings from the Collection of Muriel Butkin

Sunday, September 9, 1:30, Wednesday the 12th at 1:30, and Friday the 14th at 6:00. Saundy Stemen

Coming of Age in Africa

Sunday, September 16, 1:30 and Friday the 21st at 6:00. Jean Graves

Gods and Goddesses

Wednesday, September 19, 1:30. Colleen Cross

Sol LeWitt: Incomplete Open Cubes

Sunday, September 23, 1:30, Wednesday the 26th at 1:30, and Friday the 28th at 6:00. Kate Hoffmeyer

Seasons

Sunday, September 30, 1:30. Seema Rao

Fine Print Fair

University Club Ballroom

3813 Euclid Avenue, Cleveland
Saturday, September 22, 10:00–5:00 and Sunday the 23rd, 11:00–4:00. Free parking.

\$7, students \$4 (one or both days).
Information: 216-707-2242.

Opening Night Preview

Friday, September 21, 5:30–8:00.

\$50 (includes fair admission, refreshments, and music).

Breakfast with the Dealers

Sunday the 23rd, 9:30.

Includes lecture by Tom Halsted, *Why Collect Photographs?* \$21 (reservations: 216-765-1813).



Another Frank Gehry/Peter Lewis collaboration: the new Weatherhead School of Management building

under construction on the Case Western Reserve University campus. Don't miss Lewis and Gehry's tag-

team lecture on the Case Western Reserve Wednesday the 19th at 6:30.



A Member's Tale

It was 1953; I was 11 years old. As immigrants in a new country, my parents were thrilled when they discovered art classes at the museum. The classes and the movies that followed (and, often, a scoop of ice cream in the hour between) filled my weekends with joy. One Saturday I was sitting on a bench in front of a French painting when a gentleman asked me what I thought of it. He was tall, handsome, and had a voice like silk. We talked so long I forgot about the ice cream and the movie. I learned so much from the stranger who so generously gave his time and knowledge. When it was time to go, I asked his name, and he said, "Vincent Price." The Cleveland Museum of Art will always have a special place in my heart because it made the adjustment to my new country pleasant and added a dimension of grace to my life.

—Terry Parello, Cleveland
Family member

Parties, Shopping Days, and More

The **Members Preview Party** for *Picasso: The Artist's Studio*, is Saturday, October 27, 7:00–10:00. Members Preview Days are Tuesday the 23rd through Saturday the 27th during regular museum hours.

Members always enjoy a 15% discount at the museum stores, but on November 9, 10, and 11, you can shop to your heart's content and get 25% off all your purchases during **Members Shopping Days** at all three locations.

Joined recently? Don't miss a **New Members Orientation** on November 7 at 6:30. Chat with staff members and take a tour with a docent: a perfect opportunity to get to know your museum. Make reservations by calling 216-707-2268 or 1-888-269-7824, ext. 2268.

The **Young Friends Annual Benefit** to support the Department of Education and Public Programs takes place Saturday, November 10, 7:00 to midnight. Tickets for the black-tie *Young at Art Ball* are \$125/person and \$225/couple, \$115 and \$205 for YF members, and are available at the Ticket Center. For more information, e-mail youngfriends@cma-oh.org.

Adobe Acrobat versions of this magazine are **On the Web**. Visit clevelandart.org, click the button for "Magazine Online," and type in your membership number.

As we go to press, we are planning a **Members-only Day Trip to Washington, D.C.** on October 9 to enjoy a private tour of *Virtue and Beauty: Leonardo's "Ginevra de Benci" and Renaissance Portraits of Women* at the National Gallery. Ground and air transportation and a fine lunch are included, and Joellen DeOreo of the Education Department will accompany the group. Information/reservations: 216-707-2589.

The **Ingalls Library Has Reopened**, and Head Librarian Ann Abid is pleased to announce that all members college age and older, including undergraduate students, now enjoy access privileges.

Members Art Appreciation Class

A World of Great Art
Saturdays, 10:30–12:00,
September 8–November 17 (11 weeks).

This art appreciation slide lecture series for museum members covers European, Asian, and American art and architecture from 1600 to 1900. The 11 class topics, in order, are *Holland and Flanders, 17th Century*; *Imperial China during the Ming and Qing Dynasties*; *Italy, 17th–18th Century*; *Spain, 17th–18th Century*; *Early Modern Japan during the Edo Period*; *Imperial Art of Mughal India*; *France, 17th–18th Century*; *England, 17th–19th Century*; *France, 19th Century*; *America, 18th–19th Century*; and *The Rise of Photography in the 19th Century*. Part two of a two-part sequence begun last January. \$100; call the Ticket Center.

Your Will and Taxes

Wills need to be reviewed from time to time. Now is one of those times because Congress has just made significant changes in estate and gift tax laws through the Tax Relief Act of 2001. The Act increases the exempt amount for gifts and estates and also reduces the maximum tax rate. In addition, there phased-in provisions, over a number of years, favorable for generation-skipping transfer tax when you give part of your wealth to your grandchildren.

The museum's Planned Giving Council members recently conducted a seminar on these new laws and their effects. If you would like to review a tape of the seminar, please call 216-707-2586. If you would like specific information on giving options such as bequests, annuities, trusts, or life insurance, please contact Senior Planned Giving Officer Karen Jackson, Esq., 216-707-2585 or kjackson@clevelandart.org.

MUSEUM STORES SEPTEMBER SPECIAL



Crystal Grapevine Wine Glasses

Save 25% off the regular price on this set of goblets that would certainly have been heartily recommended by Dionysus himself. Gift boxed as a set of two. Regular price \$48, sale price \$36.

At all three locations: Beachwood, airport, and at the museum.



SEPTEMBER

S M T W T F S

1
2 3 4 5 6 7 8
9 10 11 12 13 14 15
16 17 18 19 20 21 22
23 24 25 26 27 28 29
30

T Tickets required
216-421-7350

✓ Sign-language
interpreter

\$ Admission
charge

R Reservation
required

Note: Fine Print
Fair events take
place at the
University Club
Ballroom, 3813
Euclid Avenue

Jeanne Moreau in
Mademoiselle,
Sunday the 16th

**1 Saturday
Highlights Tour**
1:30

**2 Sunday
Gallery Talk** 1:30
Let's Eat ✓
Workshop 3:00–
4:30 Chalk R \$

**4 Tuesday
Highlights Tour**
1:30

**5 Wednesday
Gallery Talk** 1:30
Unfolding Beauty
AIA Lecture 7:30
The Parthenon
Frieze: The Virtual
Reality Movie.
Jennifer Neils
Film 7:00 *Pavilion*
of Women \$

**6 Thursday
Highlights Tour**
1:30

**7 Friday
Highlights Tour**
1:30
Gallery Talk 6:00
Unfolding Beauty
Film 7:00 *Pavilion*
of Women \$

**8 Saturday
Members Art
Class Begins**
10:30 *A World of*
Great Art R \$
Highlights Tour
1:30

**9 Sunday
Gallery Talk** 1:30
French Master
Drawings
Film 1:30 *The Sailor*
from Gibraltar \$
Workshop 3:00–
4:30 Chalk Making
and Poetry, part 1 of
2 R \$

**11 Tuesday
Highlights Tour**
1:30

**12 Wednesday
Gallery Talk** 1:30
French Master
Drawings
Workshop 7:00–
8:30 Chalk Making
and Poetry, part 1 of
2 R \$
Lecture 7:00 *Intro-*
duction to Print
Collecting. Jane
Glaubinger
Film 7:00
Glamour \$

**13 Thursday
Adult Studio
Class Begins**
9:30–12:00
Beginning Water-
color R \$
Highlights Tour
1:30

**14 Friday
Highlights Tour**
1:30
Gallery Talk 6:00
French Master
Drawings
Film 7:00
Glamour \$
Lecture/Recital
7:30 Daniel Shapiro,
piano

**15 Saturday
All-day Drawing
Workshop** 10:30–
4:00 R \$
Highlights Tour
1:30

**16 Sunday
Gallery Talk** 1:30
Coming of Age in
Africa
Film 1:30 *Made-*
moiselle \$
Lecture 2:00 *The*
Butkin Collection.
Gabriel Weisberg
Storytelling 2:00–
3:00 *Egyptian*
Mythology II
Family Express
3:00–4:30 *I Love*
My Mummy
Chalk Workshop
3:00–4:30 *Street*
Painting Techniques
part 2 of 2 R \$

**18 Tuesday
Highlights Tour**
1:30



Chalk Festival
weekend is the
22nd and 23rd.

**19 Wednesday
Gallery Talk** 1:30
Gods and
Goddesses
Lecture 6:30 *Art*
and Management:
What Can We Learn
from Each Other?
Peter B. Lewis and
Frank O. Gehry.
Free T
Chalk Workshop
7:00–8:30 *Street*
Painting Techniques.
part 2 of 2 R \$
Film 7:00 *Eve* \$

**20 Thursday
Highlights Tour**
1:30
Lecture 7:00 *Trisha*
Brown

**21 Friday
Highlights Tour**
1:30
Print Fair
Preview 5:30
University Club \$
Gallery Talk 6:00
Coming of Age in
Africa
Lecture 6:30 *The*
Impact of Modern
Paint. Thomas Lerner
Film 7:00 *Eve* \$

**22 Saturday
Fine Print Fair**
10:00–5:00 \$
Chalk Festival
11:00–4:00 (free for
spectators) \$
Highlights Tour
1:30

**23 Sunday
Fine Print Fair**
11:00–4:00 \$
Chalk Festival
11:00–4:00 (free for
spectators) \$
Gallery Talk
1:00 and 3:00 *A*
World of Great Art
(Communication
Celebration) ✓
Gallery Talk 1:30
Sol LeWitt: Incom-
plete Open Cubes
Film 1:30 *With Fire*
and Sword \$
Recital 2:30 Karel
Paukert, clavichord
and harpsichord
Lecture 3:00
Beyond Imagining:
The Art of Sol LeWitt.
Nicholas Baume

**25 Tuesday
Highlights Tour**
1:30

**26 Wednesday
Gallery Talk** 1:30
Sol LeWitt: Incom-
plete Open Cubes
Film 7:00 *The*
Other Conquest \$

**27 Thursday
Highlights Tour**
1:30

**28 Friday
Highlights Tour**
1:30
Gallery Talk 6:00
Sol LeWitt: Incom-
plete Open Cubes
Film 7:00 *The*
Other Conquest \$
VIVA Concert
7:30 *Dulce*
Pontes \$

**29 Saturday
Highlights Tour**
1:30

**30 Sunday
Gallery Talk** 1:30
Seasons
Film 1:30 *Viva*
Marial \$



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Administrative Telephones
216-421-7340
1-888-269-7829
TDD: 216-421-0018

Ticket Center
216-421-7350 or 1-888-CMA-0033 (closes at 8:00 on Wednesday and Friday)

Membership
216-707-2268
membership@cma-oh.org

Museum Stores
Museum
216-707-2333
Beachwood
216-831-4840
Hopkins Airport
216-267-7155

Web Site
www.clevelandart.org

Sight & Sound
Audio guide of the collection. Free.

General Hours
Tuesday, Thursday, Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

Still Lifes Café
Closes one hour before museum.
Oasis Restaurant:
Sunday brunch
11:00-2:30; reservations recommended; call 216-229-6216

Ingalls Library Hours
Tuesday-Saturday
10:00-5:00,
Wednesday until 9:00. Slide library by appointment (216-707-2545)

Print Study Room Hours
By appointment only (216-707-2242)
Tuesday-Friday
10:00-11:30 and 1:30-4:45

Parking
Parking deck: \$5 flat rate. Surface lot: 90¢ per half-hour to \$7 maximum. Both lots \$3 after 5:00. Free for senior citizens and disabled permit holders on Tuesdays.

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P. 4

French Drawings



P. 6

Art from a Distance



P. 8

Sister Wendy



P. 13

Lectures and Talks



P. 10
Film



P. 12
Music



P. 15
Calendar



P. 11
Chalk Festival

